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SUMMARIES OF DISSERTATIONS FOR THE DEGREE
OF PH.D., 1915-16

LESTER BURTON STRUTHERS. — *Quo modo Claudius Claudianus praeceptis
rhetoricis in laudationibus scribendis usus sit quaeritur.*

THAT the panegyrics of the poet Claudius Claudian show the influence of the teachings of the *rhetores* doubtless no one would deny; yet until the present time no study of these panegyrics has been made with the purpose of showing definitely that there has been such an influence, and of discussing the passages which give evidence of it. My task, then, has been one of exposition. I have compared the extant writings of the *rhetores* to determine the principles which they prescribe for the composition of encomia, and have studied Claudian's panegyrics to show how far he writes in accordance with these rules.

The praise of a man's deeds is the kernel from which the formal panegyric has developed. Before the Sophists and Aristotle, the origins of panegyric are to be seen in Simonides, in Bacchylides, and in Pindar. These origins the Sophists studied as a basis for their work. Isocrates it is who by his innovations really evolved the encomium as a literary *genre*. These innovations were the use of prose, the treatment of contemporary events, and the introduction of a man's deeds as the foundation for the praise of his moral character. This last innovation is highly important, for all the following *rhetores* define the panegyric of a man as a laudation based on his deeds.

Having determined what a panegyric aims to do, each of the *rhetores* turns to the treatment of the various heads, or *τόποι*, into which an encomium may be divided. They arrange these *τόποι* in various orders, often omitting some of them. But from a study of the extant treatises I agree with the thesis of Theodore C. Burgess that the *rhetores* set forth as the normal *τόποι* these eight, and usually in the order here given: *προσίμιον, γένος, γένεσις, ἀνατροφή, ἐπιτηδεύματα, πράξεις, σύγκρισις, ἐπίλογος*. After noting that individual writers of panegyrics in prose show great freedom in the use of these *τόποι* and in the arrangement of them, I give at the end of Chapter I a brief summary of the panegyricists before Claudian who wrote in verse.

In Chapter II, I deal with Claudian's use of these *τόποι*, and in so doing discuss also many definite detailed principles which the *rhetores* have laid down for writing particular portions of a panegyric. I have treated each of the eight *τόποι* mentioned above in a separate section of the chapter. In each case I have compared what the several *rhetores* say about that *τόπος*, and have given a detailed description of it. Next I have turned to Claudian, and have given several examples which show how consistently and how carefully the poet has done what the *rhetores* prescribe. In connection with this subject, there has often been an opportunity to treat precepts of another sort, as, for instance, those dealing with the selection of distinctly laudatory material, the suppression of certain damaging facts, the distortion of the truth, or the invention pure and simple of material with which to praise a character. Likewise I have discussed Claudian's use of the stock examples and the set similes which the rhetoricians describe.

In Chapter III the *De Consulatu Stilichonis* has received separate treatment. To have dealt with it in Chapter II would have been confusing, because of the wealth of material already in hand there, because of the length of the poem, and because of the difficult question whether or not Book III is an integral part of the poem. Consequently the portions of this panegyric which fall under the various *τόποι* have been indicated in order, and the relation of each passage to the rules of the *rhetores* has been discussed. It is clear that the *ἐπιλογος* occurs in Book II, vv. 424-476. It is my belief that Book III is an addendum which partakes of the nature of the *πράξεις*. In my opinion, however, Claudian has here followed less exactly and less skilfully the precepts of the rhetoricians.

In conclusion I have given a tabular view of passages from the various panegyrics arranged as they fall under the eight *τόποι*. This shows that six of the encomia furnish examples of virtually all of the *τόποι*. This table and the discussion in Chapters II and III show how consistently, and with how much order Claudian has observed the laws for writing a panegyric. From the entire exposition it is clear that the laudatory poems of Claudian, both in general plan and in treatment of details, are composed in conformity with the precepts laid down by the *rhetores*.